

vet forms so beautiful a feature in the design that we must not omit to notice it, and to observe with what peculiar judgment the architect has treated this feature of his design: by applying it to an interior court a perfectly unique effect is preserved, undisturbed by comparison in size with the columnar arrangement.

It is obvious that, in a great measure, the same rules will regulate the treatment of caryatides which govern the application of sculpture generally to architecture; viz., a general sobriety of treatment; the avoiding all strained and unnatural positions of the limbs; no flutter or discomposure of the drapery; the figure balancing itself most accurately, and appearing in every position in the most perfect equilibrium; the outline of the limbs being clearly developed through the folds of the drapery; and, lastly, the absence of the idea of forced and laborious exertion on the one hand, and of positive inaction on the other, that the figure appear easily and naturally to support its superincumbent members, and that they be so treated that the same outline and position do not recur too often. If engaged with the wall, as is frequently the case, a greater freedom of treatment may undoubtedly be adopted, since the outline of the figure will not vary much in the different points from which it can be seen.

It might at first be supposed that the study and practice of two arts, so intimately connected with each other, and so naturally and readily combined, might have been united with advantage in the same artist. If, however, we look back upon the history of art, more particularly to the era of the revival in Italy, at which time they were not uncommonly united in the same individual, we cannot but observe that the abuses and deformities are principally to be met with in the works of the architect-sculptors; and that in artistic effect and arrangement, as well as in appropriate and characteristic detail, they were surpassed by their brethren, the architect-painters of the same period. However, they both fall short of those whose whole attention was devoted to architecture alone; shewing, more conclusively than argument, that the rules of the artist must, in these points, be *his non imperitus*: that to compass more than one to its fullest extent—to attain to or approach perfection, where the attention is divided upon two objects of equal importance and scope,—is beyond the grasp of the most powerful intellect, and that the attempt can only be attended with failure in one, or mediocrity in both. There may be quoted a few brilliant exceptions; yet, if these even be fairly balanced upon their own merits, irrespective of the authority of great names, the observation may apply to them.

In conclusion, although it might seem that the rules to be observed in applying sculpture to architecture are rigid, and calculated to trammel the artist with restrictions incompatible with the free exercise of his genius, there is, in reality, perhaps no point on which the invention of the artist is less fettered, or on which so wide a field is left for the exercise of his own discretion, since they determine no fixed proportions, prescribe no particular form, arrangement, or detail, and their very application must depend on the artist's discernment and taste. How little these rules are calculated to induce poverty and tanness of design, or confine the free exercise of the imagination, the example of the gifted artists of Greece will sufficiently prove. The rules of art, so called, are not arbitrary restrictions founded on the caprice of fashion, the authority of precedent, or the practice of approved masters,—but those immutable laws, upon the observance of which beauty, grandeur, and harmony most depend (which admit of no exception), apply to every variation of circumstances: are ascertained by an accurate observation of the effects of certain combinations; and are as inseparably connected with the productions of certain results as cause and effect in mechanical appliances in the physical world. It is the attribute and characteristic of true genius intuitively to know, and instinctively to apply them. However necessary experience, careful observation, and diligent study may be to mature the judgment and refine the taste. To conform to them will exercise its ingenuity rather than restrict its powers, while their due

observance will give force and precision to its efforts, by directing them in the right channel, and by preserving it from those irregularities which mar the productions of genius unaided by experience and education.

PROPOSED ARCHITECTURAL PUBLISHING SOCIETY.

THE list of members enrolled now includes 110 names,—a satisfactory commencement, but not commensurate with the value of the scheme. We hope those who have been holding back to "see what others do," will at once forward their names, even if unable to give active assistance. It is scarcely necessary for us to say that it is not by any means desired to confine the society to architects; the general public ought to, and doubtless will, supply many subscribers, and we hope to find the builders, in particular, mustering strongly. Amongst the supporters of the project, in addition to those already printed, we may name Messrs. W. R. Hamilton, F. R. S., Fulljambes (Gloucester), Lee, H. B. Ricardo, Stevens (Tugbridge Wells), Dangerfield (Cheltenham), A. Ashpitel, T. Little, Ed. Nash, Martyr, Jos. Neel, M.P., G. R. French, R. Tress, Jas. Wilson (Bath), Stevens (Derby), Dr. Cowie, Principal, Putney College; J. A. Picton (Liverpool), Donthorn, Davis, G. Mair, Bellamy, J. B. Gardiner, Thos. Hayne, Angell, Pownall, Ed. P'Anson, jun., Sancton Wood, Aitchison. Fifty of the 110 are from the country. A meeting will be called in a short time to commence operations in earnest,—the first acts must be to give the society a distinctive name, and appoint a working committee.

DANGEROUS CONDITION OF THE SERPENTINE RIVER IN HYDE PARK.

ON Monday evening last a very numerous meeting of the inhabitants of Chelsea and the neighbourhood assembled at the Literary Institution in Sloane-street, for the purpose of taking steps to remedy an evil especially annoying to the bathers in the Serpentine and to the promenaders in Hyde-park, viz., the fetid exhalations caused by the decaying vegetable matter at present so abundant in that ornamental water.

The chair was taken by the Earl of Harrowby, who said he had chiefly been induced to aid the present movement by considerations connected with the "early closing" question, as he thought that their success in inducing the shutting of the shops at a reasonable hour, ought to be followed by an immediate attempt to provide rational and healthful occupation and amusement for the hours so obtained for young men, which might otherwise be ill spent. His lordship then read a note he had received from Lord Morpeth, the Chief Commissioner of Woods and Forests, explaining the steps taken by the Crown, in conjunction with the Commissioners of Sewers, in 1834, to keep out the sewer water from the Serpentine River, by means of a catchwater sewer, at an expense of 7,000*l.*, and expressing his Lordship's great anxiety to assist by every means in his power to effect the remedy of the evil; the note concluded by thanking the noble chairman for strengthening Lord Morpeth's hands by the agitation of the subject.

Mr. Hertslet, the chief clerk to the Metropolitan Commissioners of Sewers, who was present, explained, at the request of the chairman, the course of the sewers, and from his statement it appeared that the formerly clear streams running from Hampstead by Kilburn and Bayswater, through Hyde-park, had become contaminated in consequence of the increase of the town north-westward, and that the source having been thus corrupted, the stream, together with the Serpentine itself, had become a common sewer, until the alteration in 1834 alluded to in the note from Lord Morpeth. He suggested, however, that the real source of the evil was not, as might be supposed, attributable to the overflow from the Bayswater Sewer, which happened only after very heavy rains when the sewer water was consequently much diluted, but that the true cause was to be found in the stagnation of the so-called "river" itself; and from the numerous cries of "hear, hear," and the sub-

sequent tenor of the observations of all the speakers, this appeared to be the received opinion.

Drs. Copeland, Hodgkin, and Lancaster, addressed the meeting at some length, all agreeing that the cause of the evil was decomposing vegetable matter, the well known cause of fever on the coast of Africa, and the worst possible enemy to human existence. The former gentleman stated that he knew an instance of a young man, a habitual bather, who was taken seriously ill after bathing in the Serpentine, and that he had had under his care a case of ague, attributable to nothing else that he could discover, than evening walks on its banks. A bottle of water taken from the river was exhibited, to which the meeting as one man gave the appellation of "green pea soup." This bottle when opened gave out the most pestiferous fumes, and it was stated by some of the bathers present, that, to get a clean bath, it was necessary to wade through four feet of this disgusting mass.

Dr. Hodgkin likened the probable effects he had himself experienced sensibly while crossing the park, to those of the marshes in the neighbourhood of Rome, and gave various instances of disease and deaths from similarly situated stagnant pools.—Dr. Lancaster said that he had analysed the filthy contents of a bottle of the water, and that they were full of minute plants, the natural result of stagnant water.

Mr. Woolley, the medical officer of the Royal Humane Society, stated that the effects of the water upon submerged cases was found to be highly deleterious, the depression caused to the system by such a draught greatly weakening the chance of recovery. He also described the extremely dangerous state of several parts of the river from the sudden pits and acute descents, a short distance from the shore, acting as traps upon the unwary or unskilful bather. From his statement, it appeared that the river, formed out of a series of ponds, 100 years ago, had for the most part of its extent never been cleaned out, and that there might now prove to be twenty feet deep of mud, in addition to 20 feet deep of water, in some portions of its extent, as it was said to have been in places 40 feet deep.

The worthy rector of Chelsea, Mr. Burgess, came in towards the close of the meeting, and, together with Mr. Hall and Mr. Lilwall, the able agent of the early-closing movement, made some pleasant and practical remarks, which were well received; and the meeting broke up after having appointed a deputation to wait on the Commissioners of Woods, &c.,—fully confident that so glaring an evil had only to be mentioned to be remedied.

MILITARY SURVEYORS. COST OF ORDNANCE SURVEYS.

SIR.—It appears by the reports in the public papers, that a recently organized body, calling itself the "Association of Civil Surveyors," has within the last few weeks held several meetings, at which the most extravagant misstatements respecting the cost and other particulars relating to the government surveys and the persons employed upon them have been made by the speakers. As many of these misstatements must, in the mind of every person, competent from professional knowledge to form an opinion on the subjects under discussion, have carried their own refutation; and as the papers in which the reports of the proceedings of the meetings usually appeared, merely gave them as parts of the current events of the day, without vouching for, or at all entering into the question of the correctness or incorrectness, the truth or falsehood of what they must have known to be at least *ex-parte* evidence, it would probably have been attaching undue importance to the proceedings to have noticed them.

A meeting, however, of this body is reported to have taken place on last Wednesday, presided over by a member of the House of Commons, and an abstract of its proceedings appeared in THE BUILDER of the 3rd inst., which should not be allowed to pass unnoticed. The position of the chairman, and the established character of THE BUILDER